

AMERICAN ART NEWS.

Vol. III. No. 83.

NEW YORK, SEPTEMBER 15th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

- Astor Library Building.**—Exhibition of Schiller portraits.
- Brandus Galleries.**—Paintings of the Barbizon School.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
- Bullock Galleries.**—Old paintings and antiques.
- Durand-Ruel Galleries.**—Old masters and modern paintings.
- Duveen Galleries.**—Works of art.
- Ehrich Galleries.**—Early American portraits and Old Masters.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Fine paintings.
- La Place Stores and Galleries.**—Antiques and works of art now on exhibition.
- Lenox Library Building.**—Exhibition of Russian and Japanese prints.
- McClees Galleries, Philadelphia.**—Exhibition of American, Dutch and French paintings.
- Powell Gallery.**—Brouwer pottery. Marine Mosaics, by W. Cole Brigham.
- Strauss Gallery.**—Fine paintings and prints.

On his recent visit to Paris, Mr. J. Pierpont Morgan, who was accompanied by Mr. William M. Laffan, made several important purchases for the Metropolitan Museum. He secured—among other valuable objects—a remarkable 15th century Pieta of carved and colored wood, the three figures life size, and some unusual 15th century carved wooden doors from an old French church.

The art exhibition of pictures by members of the Society of American Artists in Paris, which opened last May in the Rue St. Honoré, Paris, will remain open until October. This exhibition has been most successful. The attendance has been large and many sales have been made, not only to visiting Americans, but to French art collectors.

It is reported from Paris that officers of the Metropolitan Museum of Art are in negotiation there for what is probably the largest, most comprehensive and most valuable collection of Sévres porcelain—old and modern—in the world.

Mr. Charles L. Freer, of Detroit, has given to the local Art Museum 400 prints by the distinguished Dutch etcher Storm van Gravesande, including lithographs and original water colors, some of which were afterward etched.

A special room in the annex recently dedicated will be used to exhibit these prints by installments.

The gift is all the more welcome because the Museum has lacked a department of etchings and engravings.

Through his generous gift of \$100,000 to the Ecole des Beaux Arts, Mr. James A. Stillman has earned the gratitude of artists the world over for all time. This great French school stands at the head of instruction in different branches of art and it was in

recognition of the facilities freely given to American art students, in common with those of other nationalities, that Mr. Stillman made his splendid donation, and to stimulate the activity of the young men and women who annually enter this school. As it is a government institution the disposal of the interest of the fund, probably

at Burlington House, and as Bramantinos they were sold at Christie's a few months ago.

Curiously enough there appears to be absolutely no documentary evidence to show what this tradition was founded on, and the series of portraits is not mentioned in any trustworthy account of the life and work of Bramantino.



PORTRAIT OF MADAME DE SOMBREVAL AND HER SON.

Lauthier's Old Curiosity Shop.

Attributed to Nattler

about \$4,000 a year, will be entirely in the hands of the Ministry of Fine Arts, one of the departments of the government.

Art critics here are much interested in a cable despatch from Paris to the effect that the London correspondent of the "Herald" had raised the question whether Bramantino really painted the portraits attributed to him and recently bought by Sir Purdon Clarke for the Metropolitan Museum in this city.

Sir Purdon is reported as reserving a definite opinion but inclining to agree with the conclusions of the correspondent's critical researches—that Bramantino did paint the picture formerly in the Gonzaga Palace, near Mantua. The pictures formed a frieze in one of the apartments of the Gonzaga Palace, and were traditionally ascribed to Bramantino, of Milan, whose real name was Bartolomeo Suardo, or Sciardi, a pupil of the architect Bramante.

As Bramantinos they were exhibited in 1884 at the Old Masters' Exhibition

It may be some time before they reach New York, since they are said to be in poor condition, and need restoration.

They are painted on wood in tempera, the favorite method employed by fresco painters when they worked on panels, since tempera like fresco does not require a knowledge of the handling of oil paints.

Sir Purdon Clarke has set the date of his sailing for America as the second week in October, the term of his service at South Kensington not expiring until the end of September.

Just now he is undecided whether he will take a house in New York or in the suburbs. Lady Clarke will probably go to New York in the Spring.

King Edward deputed Sir Purdon to hand to President Roosevelt, on his arrival in the United States, as His Majesty's gift, several works on Art collections.

A cablegram from London says that according to the Daily Mail, Rubens'

posthumous portrait of Charles the Bold, which has been missing for 264 years, has been found in London.

The portrait was catalogued among Rubens' effects when he died in 1640, but it was lost in 1641.

It seemed that it passed into the possession of Phillip IV., of Spain.

It was probably taken by one of Napoleon's generals to France and thence to England. It is still in excellent condition.

The Fourth Annual Exhibition of pictures painted in Old Lyme, Conn., and the surrounding country was held in the Public Library, August 31, September 1, 2, 4 and 5, by the following artists:

Louis Paul Dessar, Will Howe Foote, Walter Griffin, Childe Hassam, William H. Howe, Willard L. Metcalf, Robert Nisbet, H. R. Poore, Edward Rook, Allen B. Talcott, Jules Turcas, Clark G. Voorhees, Henry C. White, Carleton Wiggins and Guy Wiggins.

The first Russian Fine Arts Exposition in America, which opened September 1 in this city, is by far the most remarkable and interesting revelation of the great northern empire ever afforded this country, consisting as it does of masterpieces and curios, ranging from ingenious toys, such as delight the little Tsarowitz Alexis at Peterhof, to almost priceless paintings by Verestchagin, Repin, Vladimir, Pirogoff, Makofsky, Venig, Dubofsky, Adamson and Von Liebhardt.

One may venture to say without exaggeration that a genuine surprise awaits connoisseurs and the general visiting public at this storehouse of Russian workmanship. Chicago and Paris, with their respective universal expositions, have had nothing comparable with the Russian paintings on view, to say nothing of such examples of industrial art as draperies, laces, lacquer and other hand made wares, laces leathers and furs gathered from every accessible part of the Empire.

Besides Peace Envoy Witte, who has taken an active interest in the exhibit, Ambassador de Rozen is president of the honorary committee, composed of Baron de Schlippenbach, Russian Consul at Chicago, Consul General Lodyginsky, Baron Schilling, Halsey C. Ives, former Director of Arts at the Louisiana Exposition, and others.

The vacancy at South Kensington Museum, caused by Sir Caspar Purdon Clarke's appointment at the Metropolitan Museum of Art, has been filled by Mr. A. B. Skinner, who for many years has acted as assistant director of the South Kensington Museum and may be trusted to carry on successfully and efficiently the policy inaugurated by his predecessor.

A piece of tapestry in Baltimore, which was formerly owned by Mrs. George P. Kane, wife of a former Mayor of that city, in the opinion of experts, including Professor Uhler, of the Peabody, is one of the most remarkable specimens in this country. It represents a scene in the life of Genevieve of Brabant, daughter of the Duke of Brabant, who was married in 700 A. D. to Siegfried, Count Palantine of Otendick. The age of this tapestry is not known, but the embroidery is still well preserved.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

Chicago Office: Care of The Sketch Book Publishing Co.
938 Fine Arts Building, Chicago.

London Office: Hobson & Co., Hastings House, Norfolk
Street, London, W. C.

Paris Office: Graat and Madoué, 12 Rue de Séze.

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; E. C. Rahme's, 38 North Broad Street, Philadelphia, Pa., and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

With its next issue, that of Saturday, October 14, the American Art News will, after the summer season, resume publication as a weekly through the coming art season. The summer numbers, which have been published on June, July and August 15, have contained the record of all important art happenings, both in America and Europe, of those months, and will with the present issue be found interesting and valuable by art lovers who desire to be well posted. The summer, as well as all back numbers, will be furnished on application to this office.

If only a tenth of the stories current in art circles, both here and abroad, of the amount and variety of art purchases made by American collectors and museums be well founded, the coming winter will see the importation of remarkable art treasures. Some of these purchases are known, and it gratifies us to announce that the same New York collector who last summer secured for the large figure of \$100,000 a rarely important Rembrandt, has recently purchased, through the same Paris and New York house which sold him the Rembrandt, a superb double figure canvas by Franz Hals, one of the most important and characteristic examples of the artist. If this collector, whose pictures, although not many, are all of the finest quality, continues to acquire masterpieces, his gallery will soon rank among the foremost of private owners in the world.

The recent trouble between Mr. George Story, acting director of the Metropolitan Museum of Art, and Mr. F. Edwin Elwell, curator of sculpture, which also involved Mr. J. Pierpont Morgan, president of the Museum, regarding the placing of the statue Caius Vibius Trebonianus Gallus, bought a short time ago by the Museum in Paris, is to be referred to the Board of Trustees at their next meeting, October 1, when action will be taken in the matter.

By a typographical error the purchase figure of Houdon's bust of Paul Jones, recently secured by an American collector, has been widely published as \$5,000. It was in reality \$50,000.

Adolphe Guillaume Bouguereau, the painter, who died at La Rochelle, France, Aug. 20, was 80 years old. A burglary at his residence recently was an alarming shock to his nervous system from which he never recovered. M. Bouguereau was a member of the Institute and president of the Society of French Artists.

He was born at La Rochelle, France, on November 30, 1835, beginning life in a business house at Bordeaux, where he attended the drawing school of M. Alaux. In his first year he won the highest prize there and caused a riot in the school on account of his being in business. He then gave up business and entered the studio of Picot in Paris and later entered the Ecole des Beaux Arts, gaining the Prix de Rome with his picture of "Zenobia on the Banks of the Araxes." In 1850 he went to Rome and in 1854 exhibited "The Body of St. Cecilia Borne to the Catacombs." He was then made a member of the Institute. Other well known pictures painted by Bouguereau are "Philomela and Procne," which is now in the Luxembourg; "Mater Afflictorum," purchased by the French Government for \$2,400; "The Bather," 1870; "Harvest Time," 1872; "The Little Marauders," 1873; "Homer and His Guide," 1874; "Flora and Zephyrus," 1875; "Pieta," 1876; "Youth and Love," 1877; "The Scourging of Our Lord," 1880; "The Virgin With Angels," 1881; "Slave Carrying a Fan," 1882; "The Youth of Bacchus" and "Byblis," 1885; "Love Disarmed," 1886; "Love Victorious," 1887; "Baigneuses," 1888; "Psyche and Love," 1880, and "L'Amour Mouille," 1891. M. Bouguereau also executed the mural paintings in the St. Louis Chapel of the Church of St. Clotilde and in the Church of St. Augustine.

The Carnegie Institute of Pittsburg will hold another international exhibition from November 2 to the beginning of the new year. Paintings in oil not before exhibited in Pittsburg will be submitted to an international jury of artists at the place of exhibition, or else to an advisory committee sitting at London, Paris, Munich and The Hague. The expense of sending pictures falls on the painter, but in case a painting is accepted by the international jury or one of the advisory committees, then the cost of transportation will be refunded. No responsibility will be assumed for pastels, water-colors, or paintings on paper or wood. No painting will be considered which is more than forty square feet in size, inclusive of the frame, unless special arrangement be made. The institute will not agree to exhibit more than two accepted pictures by any one artist. The final date for sending in contributions is October 12. For New York the agents to forward exhibits are Messrs. W. S. Budworth & Son, 424 West Fifty-second Street, who will collect on October 3, 4 and 5.

The architects of the Federal Building at Indianapolis have entered a protest against the design made for the monument to President Benjamin Harrison which is to stand in front of it. The statue is by Charles H. Niehaus.

They assert that the exedra connected with the statue is far too large for the monument itself, being out of proportion, and also too ornate to harmonize with the building, which is very simple.

LONDON ART NOTES.

So far as exhibitions are concerned the past season has been unusually eventful, and though, with the exception of Mr. Charles Wertheimer's record bid of \$80,600 for the old German crystal biberon belonging to Mr. John Gabbitts, art sales have produced few sensational incidents, several noble families are the richer by some thousands of pounds for this year's transactions at Christie's.

The last important picture sale of the season took place at these famous rooms on July 8, when the late Lady Ashburton's collection was dispersed. A pair of full-length portraits of Charles I. and his queen, by Van Dyck, were the chief attractions, and were bought by Mr. Duveen for \$89,250, a good price, but by no means a record. Two years ago a collector offered \$105,000 for this pair of portraits, but afterwards lost heart at a difference of expert opinion as to whether the king's portrait was entirely Van Dyck's work. The equestrian portrait of this monarch in the National Gallery cost \$88,250 in 1886, and only four years ago at the Peel sale two other portraits by Van Dyck, a Genoese senator and his wife, made \$111,250.

Other big prices at the Ashburton sale were \$31,600 (Barber) for a circular panel of "The Virgin and Child, with Angels," ascribed to Botticelli, but pronounced by many experts to be a School picture; \$10,250 (Agnew) for Lawrence's portrait of Lady Elizabeth Whitbread; \$8,800 (Agnew) for Raeburn's portrait of Mrs. Frances Fullerton; \$8,875 (Colnaghi) for a pair of panels, "St. George" and "St. Dominic," by Carlo Crivelli; \$8,425 (Bates) for Giorgione's "Young Man with his Hand on a Skull."

Reviewing the sales of the season one notes that of deceased British Masters, Raeburn and Morland are still very much sought after, while good Hoppners and Lawrences seem to have advanced in value. Of more modern works, this year has seen a steady and increasing demand for Fantin-Latours, and owners of paintings of this recently deceased French artist will do well to hold for increased prices. Small flower-pieces by Fantin are being eagerly bought up by dealers at an average price of \$2,000, and the scarcer allegorical pictures of this artist are worth considerably more. Paintings by G. F. Watts have made very disappointing prices. At the Galloway sale a version of his "Love and Death" brought \$7,000, but other important works by this painter sold for from \$1,000 to \$2,500, and at the Tweedmouth sale his fine portrait of Russell Gurney was knocked down at \$4,000.

Of the two great exhibitions of the year, the Watts collection at Burlington House and the Whistler Memorial exhibition at the New Gallery, it is clear that the former has brought about no boom of the artist's work. The New Gallery exhibition has had a more immediate effect, and not only do collectors ravenously compete for the smallest sketch by the American master, but one of the loveliest of Whistler's nocturnes, the "Blue and Gold—Old Battersea Bridge," has been bought for the nation, the ex-owner, Mr. Robert H. C. Harrison, having offered it to the National Art Collections Fund for \$10,000 on condition that it was hung in a London public gallery.

After the Watts and Whistler memorial exhibitions the three most notable picture shows of the year have been Messrs. Durand-Ruel's exhibition of the French impressionists at the Grafton Galleries, Messrs. Obach's exhibition of works by the late Henri Fantin-Latour at their Bond Street galleries, and the

Staats Forbes Collection, also at the Grafton Galleries. Messrs. Durand-Ruel's exhibition was of great interest inasmuch as the work of Manet, Monet, Degas and other French impressionists has hitherto been but rarely seen in this country. In addition to purchases made at this exhibition by private collectors and on behalf of public galleries in Australia and Ireland, a movement is on foot to secure for a London gallery a work by one of these painters, at present unrepresented in the British national collections, with the exception of the Degas which hangs in the Ionides collection at South Kensington. In this connection it is interesting to note that at the Galloway sale, when many once popular works by members of the Royal Academy were sold for a mere song, a little fan decorated by Degas sold for \$1,365.

The collection formed by the late Staats Forbes, a wealthy railway magnate, is remarkable for the numerous masterpieces it includes by members of the Barbizon and Modern Dutch Schools, and the number of Corots, Millets, Marises, Monticellis, Mauves, etc., to be seen at the Grafton Galleries tends to confirm the report that the executors are afraid to begin selling for fear of flooding the market. The popularity of these two schools of painting continues unimpaired, and among the younger members who are finding increasing favor among connoisseurs may be mentioned the names of Albert Neuhuys, P. J. Gabriel, and J. C. W. Cossaars. In addition to the Grafton Gallery show, exhibitions of Barbizon and modern Dutch pictures have been held at Obach's in Bond street, at the Dutch Gallery in Grafton street, and the Goupil Gallery in Waterloo Place.

Other exhibitions which deserve more than passing notice are those of Titian's portrait of Pietro Aretino, from the Chigi Palace, Rome, at Messrs. P. & D. Colnaghi's, Pall Mall East; of Mr. Holman Hunt's last great work, "The Lady of Shalott," at Messrs. Tooth's, in the Haymarket; of landscapes by Mr. Wynford Dewhurst, an English impressionist, at Messrs. Knoedler's in Bond street; of paintings on silk by two Japanese artists, at Messrs. Graves, in Pall Mall; of Mr. Walter Savage Landor's drawings of Tibet and Nepal, at the Aeolian Hall; of Mr. Maurice Greiffenhagen's brilliant sketches of Naples and Miss Eleanor Brickdale's decorative and allegorical compositions, at Messrs. Dowdeswell's, in Bond street; the Tempera Society at the Carfax Gallery in Bury street, and Lord Tweedmouth's unique collection of Wedgewood, exhibited in aid of a charity at Mr. Charles Davis's Gallery in Bond street. As the Tweedmouth picture collection was also exhibited in the same gallery prior to its dispersal at Christie's, it was said that the Wedgewood exhibition was a prelude to its appearance in the sale room.

It was proposed by the Metropolitan Museum of Art, before the Legislature appropriated about \$1,250,000 for an extension to the museum and authorized the issuing of bonds for that purpose, to erect a new wing in Fifth avenue, running south.

It has since been decided to erect a new wing in Fifth avenue, running north, which will involve less expense and not require the cutting down of many trees in Central Park. It is not thought that building operations will begin before spring.

The new wing is expected to be about the same length on the avenue as the existing front, about 350 feet long, making a Fifth avenue front of 650 feet, and the same width as the existing building, which is about 110 to 120 feet deep.

AMONG THE ARTISTS.

Miss Olive Galeucia, of Boston, and Mr. Glenn Cooper Hinshaw, of Indianapolis, were married at the Church of the Ascension on Thursday, August 24. The brother of Senator Charles Hiller Innes, of Boston, gave the bride away, and Mr. and Mrs. Cooley Butler, of Yonkers, were her attendants, and the hosts of the bridal party at the wedding breakfast which followed the ceremony.

Mr. and Mrs. Hinshaw sailed for Paris, August 30, where they will continue their art work.

Robert W. Van Boskerck has been painting this summer at the little French village of Pont Arche on the Seine near Rouen.

Alexander Harrison and several other American artists have been painting this summer on the coast of Brittany. Mr. J. Dunbar Wright, who has taken up painting seriously, and shows much promise as a landscapist, has recently returned from France and is now in the Adirondacks.

Mr. William M. Chase is still with his class of students in Madrid, Spain. Mr. Chase says he does not mind the heat of a Madrid summer and has secured at least a ton of curios and art objects for his New York atelier.

IN THE ART SCHOOLS.

The Art Students' League, after an unusually successful summer term, will begin its regular classes October 2, under the same instructors as last year. Mr. H. Daniel Webster has been conducting the modeling class during the summer, while Mr. George B. Bridgeman has had charge of the other work. Mr. De Forest Brush will be added to the list of instructors this coming year.

The New York School of Industrial Art takes the place of the School of Decorative and Applied Art, Miss Elisa A. Sargent, director. The new organization is located in the Fine Arts Building, 215 West 57th street, and is affiliated with the Art Students' League.

Dr. James E. Lough, Ph. D., of the New York University, takes charge of the work in psychology and pedagogy, and Mr. T. S. Noble, of the Art Academy of Cincinnati, the landscape composition and the painting of interiors.

A new feature of the instruction is the class in natural painting, under the criticism of Mr. Hugo Ballin, with lectures by Edwin Blashfield, H. Siddons-Mowbray and others.

The Rhode Island School of Design opens September 25, when work will begin in the departments of freehand drawing and painting, decorative design, modeling, architecture, mechanical design, textile design and jewelry design.

The schools of the Pennsylvania Academy of the Fine Arts will open October 2. The talks to students given by Mr. Chase during the past year have been a feature of the course, and will continue for the coming season.

The School of Industrial Art of the Pennsylvania Museum and the School of Applied Art will begin their classes October 2.

The New York School of Art began its fall term September 4 with the usual classes and course of study.

The New York School of Applied Design for Women, will begin the fall term October 2, including among its new instructors, Charles Jelstrup, the well-known French designer of wall paper, and Alphonse Mucha, the famous illustrator, who will take charge of the Advanced Design class, December 1.

WITH THE DEALERS.

Mr. Louis Ehrich and his son Mr. Harold Ehrich have recently returned from an extended trip through Europe, where they visited England, France, Spain, Belgium and Holland, and bought a number of remarkable paintings representing the various schools of these countries. The Ehrich Galleries are now open and the pictures are arriving.

Mr. T. J. Blakeslee, who returned from his annual trip abroad last month, with Mrs. Blakeslee, has been staying at his country place on the shores of Lake Waramaug, Conn. The Blakeslee Galleries, 34th street and Fifth avenue, open today.

Mr. Roland Knoedler is taking a cure at a French spa. He has been much in Paris, and attended the sale of the Ashburton pictures in London. He has also been touring in France in an automobile. Mr. Carstairs is in London. Mr. Charles Knoedler is at Aix-les-Bains.

Mr. Edward Brandus is in Paris, where he is pleasantly installed in handsome galleries, No. 2 Rue Caumartin.

Mr. Jacques Seligmann, who was recently married to a charming young Frenchwoman, is on his bridal tour. Mr. Arnold Seligmann and family are in Switzerland. Mr. Emil Rey, with Mrs. Rey, is touring.

Mr. Ernest Gimpel, of Gimpel and Wilderstein, is in Paris, where he has received many American art lovers and collectors in the beautiful Wildenstein Galleries, No. 57 Rue Boétie.

Mr. Eugene Fischhof, who owns a fine stable of racehorses, has been very successful this summer on the French turf. This means that Mr. Fischhof's host of friends have also shared his good fortune. Several of his horses won in some important events.

At the warerooms of Steinway & Sons, 107-109 East 14th street, may be seen a fine example of a Louis XV. piano, recently decorated by Robert Benvenuti, the well-known Italian artist, whose work is so well expressed in the frescoes in Mr. Henry C. Flagler's house at Palm Beach, Florida, and in the mural decorations in the home of Mr. Howard Gould.

The subject of the piano decoration is ideal in character, soft in coloring, and of a warm, gray tone. The entire top consists of a pastoral scene, after Boucher, while the sides of the case are divided into seven panels, cupids being the subject of decoration, with every alternate panel containing groupings of musical instruments. The general detail consists of garlands of flowers and bowknots on a background of dull ivory and antique gold.

The construction, quality and tonal value of the instrument represent the high standard that characterizes the work of these manufacturers.

At the La Place Galleries, 406-408 Fourth Avenue, may be seen an impor-

tant collection of fine tapestries, Louis XV. and XVI. furniture, rare old porcelains, choice bric-a-brac, old English and Dutch silver, bronzes, miniatures, statuary, brocades and silks.

THE PORTLAND EXPOSITION.

The Fine Arts exhibit at the Lewis and Clark Centennial Exposition, Portland, Ore., is tuned to a high key of excellence, both as to selection and arrangement and quality of work displayed.

Rubens leads the list of early Dutch and Flemish, but is not the only master representing the realism, warmth and purity of color of those schools. His fine color work is closely followed by Jan Lievens, in his "Madonna and Child," while the Fabricious (17th century Holland), the Cuyp (Holland, 1605-1664), and Jan Steen (Leyden, 1626-1679), follow the heavy, rich coloration of the older masters.

A family group by De Keyser (1595-1670); an exquisite little canvas by Paul Potter (1625-1654), representing two horses under a tree; a most interesting portrait of a man by Frans Pourbus the elder (1540-1584), and one of Marie de Medici by Frans Pourbus the younger (1570-1622); an example of Turner's inimitable water scenes and landscape combined, "Bay of Naples," as exquisite a bit of refined color and illimitable depth of sky and sea as ever grew under his magic brush, and an interesting figure piece by Heinrich Zorn (1621-1682) close the older group. Following closely in point of time are Watteau (1648-1721), whose sweetness, combined with depth of sentiment and treatment and his mastery of textures, won him renown; Berghem, with a head of St. Peter, worthy of Rembrandt; a little later Canaletto (Venice, 1697-1768); Brecklonham, with a clever study of a "fish seller," the rich, dignified manner of light and shade effects and of color handling of the older Dutch school still prevailing. An artist of a somewhat later date, Delacroix (Paris, 1799-1863), won fame by his return to classic subjects, such as his "Caesar Viewing the Body of Pompey," while a countryman of his, of still later date, Hector Leroux (1829-1900), returns to the classic both in theme and color. His present example is "Adoration of the Goddess Minerva," graceful, tender, yet strong.

The early English school is here represented by the contemporaries of Turner, John Constable (1776-1837), a rich landscape; John Crome (1769-1821), a magnificent oak casting a depth of shade over a rustic bridge; George Romney (1734-1802), an apostle of pure, sunny color in portraiture, of which are two examples, "The Countess of Huntington and Sister" and "Lady Hamilton." In France, about this time, a new, vigorous style was being developed, represented in this collection by Georges Michel (Paris, 1763-1843) and Alexander Le Blanc (1793-1866). The former, "The Coming Squall," displays great skill in cloud and sun effects; the latter is seen in the "Pot Hunter," a canvas loaned by William M. Chase.

Corot is here represented by several canvases of greatly varying subjects: "Pastoral," "Les Saules," a study of gigantic trees, and "En Provence," country life in its picturesque aspect. Following Corot is the brilliant galaxy of the Barbizon school. The examples of Diaz, Rousseau, Hunt, Inness, Dupré and the great master of them all, Millet. There are noble examples by Constant Troyon and his counterpart—as it were—on this side of the Atlantic, William H. Howe; there are most interesting works of the English Bonington and

Sir William Beechey (portrait of Lady Ashley); the Frenchmen, Leroux, Huguet, André, Loiseau, Sisley, Puvis de Chavannes, the creator of a unique decorative manner; the great impressionists, Manet, Monet and Moret, also of that school Maufra, Pissaro the West Indian, "Potato Gatherers" and "Haymakers" being his two subjects; the Italian Landomeneghi, with charming light and shade effects; D'Espagnat, combiner of symbolism and realism; Mosler, of Munich, fine animal study; the Dane, John C. Johansen, "Lifting Clouds;" the South American, F. Luis Mora, strong character painter; Renoir with a portrait, and our brilliant array of young Americans who have essayed this impressionist manner, among them being Childe Hassam, Robert Reid, Charles C. Curran, Irving R. Wiles, Hugh H. Breckenridge, J. Alden Weir, Olga M. Ackerman, Albert T. Groll with his "Harmonies," one in gray, one in gold and one in green, well-named, indeed; Philip L. Hale, whose singular canvas, "A Minute's Rest," an athlete cooling off between two rounds, attracts much attention; Charles H. Woodbury with virile sea and cloud subjects; Redfield, Coffin, Kuhn, Charles Hopkinson with his fine, choppy seas; Monks; Rehn; Theodore Robinson, one of the strongest at the same time pleasing of the impressionists; Mary Cassatt, exquisite painter of flesh; Lawson, Harold R. Warren, born in England but identified now with American artists; Frank W. Benson, with subjects—some bold, some delicate—all of pure color and extreme grace; Violet Oakley, the clever designer of mural subjects and stained glass windows; Twachtman, with half a dozen or more fine canvases; Herman Dudley Murphy, a painter with analytic mind and accurate touch; these, one can see, form a most imposing array of impressionists. Many of these artists work also in another manner and are represented here by canvases of varying styles. One of the most versatile is Frank Vincent Du Mond, who has figure subjects (portrait poems), landscapes in a broad style of realism, and in Section B of the Exhibit (at the down-town Art Museum) illustrative designs for Milton's "Hymn on the Nativity." Mrs. Helen Savier Du Mond has many landscape studies in Section B, and finished work of this nature in the Exposition Museum. Mrs. Du Mond is one of the list of Western artists represented at the Exposition, among them being J. H. Sharp, "Chief Spotted Elk" and "The Gamblers;" William Keith, landscapes; Lucia Mathews, excellent figure work; Olga Ackerman, already referred to; F. J. McComas, a highly aesthetic treatment of oaks; John Ivy, who organized the water-color club in Portland; Harry Wentz, one of our strongest designers; Holt Wilson; Julius Joseph, two excellent canvases, both landscape and figure; and Alphonse Jongers, one of the best of the realistic portrait painters represented here.

One must not omit the work of George De Forest Brush, which though in the department of portraiture is most ideally treated. Of great interest are the four portrait canvases by William M. Chase, two by Robert Vonnoh, one being of Mrs. Bessie Potter Vonnoh, whose portrait sculpture adds so much charm to the rooms. The portrait work is so fine in quality and the examples so numerous, it is with regret they cannot all be named.

Two powerful canvases of contrasting character are the forceful "Plowing in Arcadia," by Horatio Walker, full of action, and the no less forceful landscape by Charles H. Davis.

Art Academy of Cincinnati

Endowed for Higher Education in Art
Money Scholarships Year's Tuition, \$25.00

FRANK DUVEEN, For Drawing, Painting
V. NOWOTNY, Composition, Artistic
L. H. MEAKIN, Anatomy, etc.
C. J. BARNHORN, For Modeling
WILLIAM H. FRY, For Wood-Carving
ANNA RIIS, For Design and China Painting
CAROLINE A. LORD, Preparatory Drawing, etc.
HENRIETTA WILSON, KATE R. MILLER,

38th Year: Sept. 25, 1905, to May 25, 1906.
J. H. GEST, Director, CINCINNATI, O.

ADELPHI COLLEGE

Lafayette Ave., Clinton and St. James Pl., Brooklyn, N.Y.
ART DEPARTMENT

This Department occupies six commodious class
rooms, containing every requisite for the most advanced
art study.

The result of its training may be seen through the
works of its students in every important art exhibi-
tion, native and foreign. Morning and Afternoon
Classes daily (Antique, Still Life, Portrait and Figure),
in which the best male and female models are em-
ployed. Drawing mediums are either Charcoal, Crayon,
Lead Pencil or Pen and Ink. Painting in Oil, Water
Color and Pastel. Modeling in Clay and Composition.
Individual instruction only is given in all these classes;
no grade work. Moderate terms, upon application.
Reopens September 20. J. B. WHITTAKER, Principal.

New York School of Industrial Art

Formerly School of Decorative and Applied Art
27 W. 67th St. and 215 W. 57th St., New York
Winter Term, September, 1905, to June, 1906
Preparatory Classes, Theory of Design, Textile Design, Costume
Design, Interior Decoration and Mural Painting,
Handicrafts, Normal Art Training.
ELISA A. SARGENT, President

Dikran Khan Kelékian

Commissioner-General of Persia

Finest specimens of 16th Century Rugs,
Jardiniere and Gothic Velvets, Renais-
sance and Byzantine Embroideries,
Tapestries, Potteries, Antique Jewels.
252 5th Ave., nr. 28th St. 2 Place Vendome
NEW YORK PARIS

Castelvecchi Casts and Bronzes



For the use of
Schools, Colleges,
Art Academies, Art
Schools and Mu-
seums, as well as
for the decoration
of Halls, Living
Rooms and "Dens"
of Residences

The Largest Stock
The Greatest
Variety
The Choicest
Goods

Established 1857
Our goods have
been shipped to
every part of Amer-
ica

ILLUSTRATED
ART CATALOG

Two thousand il-
lustrations hand-
somely printed on
superfine art paper.
Sent on receipt of
One Dollar. Cor-
respondence invited

L. CASTELVECCHI & CO

225 Fourth Ave. New York

J. H. STRAUSS

285 FIFTH AVE.

N. E. Corner 30th St.

Paintings and Prints

Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

*Specialty of the Early
English, Dutch and
Flemish Schools*

Recently Imported Examples of

Van Dyck	Bol	Opie
Van der Helst	Constable	Hoppner
Victor	Reynolds	Beechey
Pourbus	Lawrence	Morland
Flinck	Romney	

The Art Students' League of New York

American Fine Arts Building, 215 W. Fifty-seventh St.

Classes in Antique drawing, Life drawing, and Paint-
ing, Portrait, Still Life, and Miniature Painting.
Modeling, Illustration, Composition, Mural Decoration.
Theory of Design, Interior Decoration, Normal Art
Training, Costume, and Life Sketch. Lectures on
Anatomy and Perspective.

INSTRUCTORS.

Howard Pyle,	Elisa A. Sargent,
Kenyon Cox,	Alice Beckington
Frank Vincent Du Mond,	Rhoda Holmes Nichols
Henry Renteria,	Wallace Morgan,
George DeForest Brush,	Edwin C. Taylor,
Chas. W. Hawthorne,	Herman A. MacNeil,
George B. Bridgman,	Thomas J. Fogarty,
Hugo Ballin,	Will Howe Foote,
	Leon Narcisse Gillette.

Send for Illustrated Catalogue N.

Thomas Bullock

OLD PAINTINGS
and ANTIQUES

Established 1887 358 4th Ave., New York

Duveen Brothers

Works of Art

302 Fifth Avenue

LONDON

NEW YORK

Edward Brandus

PARIS

NEW YORK

Portraits

of
Beautiful Women

By the
OLD ENGLISH AND FRENCH MASTERS
and

Important Paintings

By the Leading Modern Artists

Art Galleries:

391 Fifth Avenue
Bet. 36th and 37th Sts.
NEW YORK

2 bis Rue Caumartin
PARIS

James McCreery & Co.

Upholstery Department

4th Floor

Curtains, Portieres, Wall Hangings and
Draperies.

In all standard Fabrics as well as the latest art
materials.

Particular attention is paid to Hangings and
decorations for "Period" furnishing.

Estimates and Sketches for separate Rooms, Halls
or entire Residences submitted on application.

Twenty-third Street

The Ehrich Galleries

"Old Masters"

(Exclusively)

Expert opinion pronounced as to the gen-
uineness and authenticity of
Antique Paintings.

8 West 33rd Street

New York

D. MILCH, Manufacturer of

High-Grade Picture Frames
OLD FRAMES REGILDED

34 W. 27th St., (Near Broadway) New York

REPRODUCTIONS of

PAINTINGS and DRAWINGS

All Photographic processes executed at most
reasonable rates

National Specialty Co. 49 W. 28th Street,
NEW YORK CITY

W. H. POWELL, FINE ART GALLERY

Sole Agent for the Unique BROUWER
POTTERY. Importer of Artists' Ma-
terial. Artistic Picture Framing.

983 Sixth Av. Between 54th and 56th St. New York.

W. A. COOPER

PHOTOGRAPHER

Paintings Reproduced with Color Values. Out-Door
and Interior Photography. Portraits

Negatives made up to 40 inches square

106 East 23d Street New York

"CHAIN THE LIGHT TO SERVE ME"

W. S. BUDWORTH & SON PACKERS, REMOVERS & SHIPPERS

of Oil Paintings, Bric-a-Brac, Furniture, Etc.
424 West 52nd Street, New York

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORS SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.
Paris, 23 Place Vendome.

Steinway & Sons

ART DEPARTMENT

107 & 109 East 14th St. New York City

Consistent and harmonious
constructional and decorative ap-
pointments of a home demand a
piano case to correspond.

Steinway & Sons

will complete cases after artists'
and architects' own designs, and
under their personal supervision,
always preserving the acoustical
qualities of the instruments.

Designs and Estimates Furnished upon
Application.

Piano Makers by Appointment to their Majesties
of England, Germany, Russia, Austria-Hungary,
Italy, Turkey, Persia, etc., etc.

BYRON

Photographer

INTERIORS A SPECIALTY

FLASHLIGHT
PHOTOGRAPHS
OF ALL THE
WELL KNOWN
PLAYERS.

1260 Broadway New York

PARIS LONDON

E. J. La PLACE

LARGEST COLLECTION OF ANTIQUES
and WORKS of ART IN AMERICA

Furniture, Bric-a-brac, Bronzes, Tapestries,
Silks, Velours, and reredosses. Old English
and Dutch Silver.

Finest assortment of Louis XIV, XV, XVI all-gilt
furniture in this country.

406-408 FOURTH AVE., N. Y.
Near 28th Street

A VALUABLE BOOK ON ART

OLD MASTERS and NEW

Essays in Art Criticism
With Sixteen Illustrations

\$2.50 net; postage 15 cts.

By KENYON COX

New York Evening Post: Visitors to Europe
who care for the art either of yesterday or
of three hundred years ago, would do well
to put into their trunks, or better, their
hardbags, Mr. Kenyon Cox's collection of
essays and reviews. . . . Let us once
again bid those who enjoy the art of yester-
day and to-day read "Old Masters and
New."

New York Times: The volume makes no pre-
tensions to be a history of art; but it deals
with more artists than those whose names
figure in its chapter headings. It is, as
Mr. Cox explains, a series of appreciations
of individual masters, and, incidentally,
gives a view of the course of painting since
the sixteenth century.

FOX, DUFFIELD & COMPANY
36 E. 21st Street, New York

Mc CLEES GALLERIES

1411 WALNUT ST. - PHILADELPHIA

Opposite Bellevue Stradford Hotel

HIGH-CLASS PAINTINGS

Exhibition of American, Dutch and French Paintings

